

HARPER'S BAZAR.

A Repository of Fashion, Pleasure, and Instruction.

VOL. III.—No. 10.]

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Ladies' and Children's Toilettes.

Fig. 1.—SUIT FOR GIRL FROM 4 TO 6 YEARS OLD. Dress with double skirt and square-necked corsage of pink alpaca, trimmed with flounces of the same material. Chemisette of tucked Swiss muslin. Pink ribbon sash and hair ribbon.

Fig. 2.—DRESS OF LILAC POULT DE SOIE, trimmed with a wide flounce and pointed strips of the same material. Tunic slit at the sides and bouffant behind. The waist is cut square in front and edged with Valenciennes; and the sleeves are slashed and finished with tulle and lace under-sleeves.

Fig. 3.—DRESS OF BLACK GROS GRAIN. Mantelet of black velvet, trimmed with wide Chantilly lace and gros grain piping. Black velvet hat trimmed with pink roses and tulle scarf.

Fig. 4.—DRESS WITH TUNIC OF RUSSIAN GREEN SATIN-FACED SERGE. The under-skirt is trimmed with a wide pleated flounce of the

same material, and dark green velvet ribbon. The tunic is edged with fringe and velvet ribbon. Dark green velvet belt and bow.

Fig. 5.—SUIT FOR GIRL FROM 6 TO 8 YEARS OLD. Dress of blue poplin, trimmed with three flounces. Black velvet sack trimmed with blue silk braid. Black velvet hat with blue feathers.



trailing spray of crimson velvet flowers, with leaves falling on the veil, completes the trimming.

Fig. 2.—BONNET OF ROSETTES OF PLEATED VIOLET VELVET AND SPRAYS OF FLOWERS. The collar is of a strip of violet gauze wound with velvet. On the right side of the hat a gauze scarf is fastened by means of a pearl buckle.

Fig. 3.—BONNET OF DARK GREEN VELVET, box-pleated in front, and trimmed with black lace and black feathers and a pink rose. On the back of the hat is arranged a veil of black silk tulle edged with lace. Collar of velvet and lace.

Coiffure for Young Married Lady.

This coiffure is made of black lace in a butterfly design, with a diadem and trailing spray of reddish-brown leaves.

Netted Ball Bag.

This bag is used to hold balls of yarn or worsted while working. It is netted with red twisted wool. Make a foundation of 25 stitches over a netting mesh an inch in circumference, join this in the round, and work seven rounds over a mesh two-fifths of an inch in circumference. Work a round over the wide mesh; two loops in each stitch; work again seven rounds over the fine mesh, one loop in each stitch; then a round over the wide mesh, and, lastly, twelve rounds over the narrow mesh. Draw the foundation stitches close together over a strong thread of silk, and sew in a little tassel of red wool. Through the loops made with the wide mesh run two steel wires, each of which is ten inches long and wound closely with red wool. In the fourth round from the upper edge run cross-wise two cords crocheted in chain stitch with red wool, as shown by the illustration.



Fig. 2.—VIOLET VELVET BONNET.

Feather Fan, Figs. 1 and 2.

For making this fan take eighteen goose feathers (nine of these must be taken out of the right and nine out of the left wing). On two of these feathers (one from the right and one from the left wing) cut the narrow side of the down away close to the rib, and then sew them together from the under side, piercing through the ribs from both sides, so as to form a wide feather, which serves for the middle feather of the fan. On each side of the quills of all the feathers make a slit two-fifths of an inch long and an inch and a quarter from the under part of the feathered part, and then split the quills cross-wise on the under edges. Run a thin reed five inches long through the slits of the quills, so that the feathers shall be turned in opposite directions from the middle each side, and that they shall lie over each other as far as the ribs. Then sew the feathers together on the under side. Wind the back part of the thread with blue silk ribbon (see Fig. 2). Push the quills on the reed close together, and then run through the two middle feathers and a feather at each side a reed six inches long, wind the under ends of the quills closely and firmly with gray twine, and, in order to hold them firmer, sew cross-wise a flat reed an inch and a half long and half an inch wide. Then cover the stem handle with white muslin, and this with white and black beads. These are strung in the round in imitation of mosaic, to correspond to the size of the handle. When the mosaic is finished, ornament the upper part of the handle with blue ribbon an inch and a half wide, which is arranged in a bow, and fastened on the back of the fan above the handle by means of white beads.

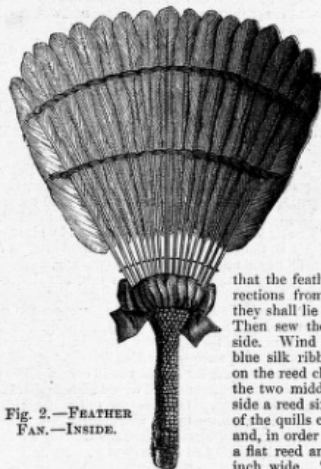


Fig. 2.—FEATHER FAN.—INSIDE.

These are strung in the round in imitation of mosaic, to correspond to the size of the handle. When the mosaic is finished, ornament the upper part of the handle with blue ribbon an inch and a half wide, which is arranged in a bow, and fastened on the back of the fan above the handle by means of white beads.

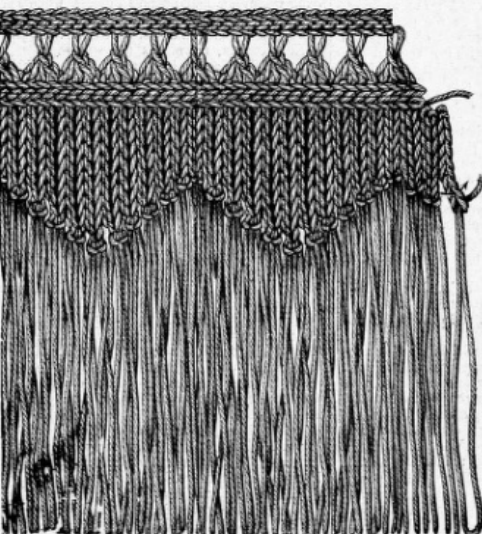


Fig. 1.—CROCHET FRINGE BORDER.



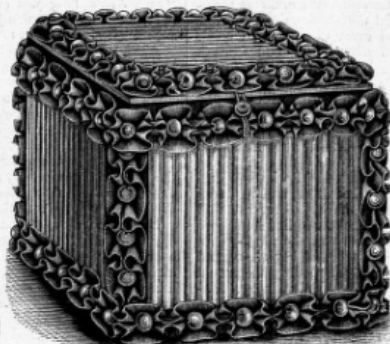
Fig. 1.—GRAY FELT ROUND HAT.



Fig. 3.—GREEN VELVET BONNET.



NETTED BALL BAG.



POWDER BOX.

Crochet Fringe Borders, Figs. 1 and 2.

These fringe borders are crocheted cross-wise with knitting cotton, and serve for trimming bed or cradle covers, curtains, etc. The fringes are worked together with the borders.

The border, Fig. 1, is crocheted entirely in sl. (slip stitches). Begin with a foundation of 5 ch., pass over the first stitch and crochet 4 sl. as the first round. Then work at the end of this round a fringe strand as follows: Crochet 3 ch., draw the loop on the needle out as long as the fringe strand is desired, take a loop out of the middle one of the 3 ch. (designated by an arrow on Fig. 1), crochet 1 ch., and draw this out as long as the former loop. Now turn the work, and crochet for the second round 5 sl., the first of these in the first of the 3 chain at the end of the first round, by means of which one stitch is added. Continue in this manner. Each point of the border counts eleven ribs or twenty-two rounds. In the second—sixth rib widen one stitch at the beginning of every second round, in the manner described in the 2d round; in the seventh—eleventh ribs narrow one stitch by leaving the last stitch of the former round unnoticed at the end of every first round of a rib. On the straight side edge the border with seven rounds as follows: Crochet from left to right three rounds sl. 4th round.—* Out of each of the first three stitches of the former round take one loop, and work these off together with one thread, draw the loop on the needle out to a picot a seventh of an inch long, and repeat from *. 5th round.—In every picot of the former round 1 sl., after that always 2 ch. The 6th and 7th rounds are worked in sl. Cut out the fringe loops.

COIFFURE FOR YOUNG MARRIED LADY.

The fringe border, Fig. 2, is worked in common Tunisian or Afghan stitch. Make a foundation of 5 chain, and crochet on this 1 pr. (pattern row). At the end of this pr. work a strand of fringe in the same manner as in the former border, and continue in this manner. Each point of the border counts 11 pr. In the second—sixth pr. always widen a stitch at the beginning by taking the first loop out of the first of the 3 chain crocheted at the end of the former round. At the end of the seventh—eleventh pr. work off the last two loops together, and in the following round take only one loop out of these two. Finish the upper part of the border with two rounds: 1st round.—Work 1 double crochet in each edge stitch, after that always 1 chain. 2d round.—In each chain of the former round 1 single crochet. In each double crochet 1 sl., out of which a picot is formed by drawing the loop a seventh of an inch out on the needle; out of the sl. and the stitch in which it was crocheted take a new stitch, and continue in this manner. Cut the loops open. Sew the border on by means of the picots.

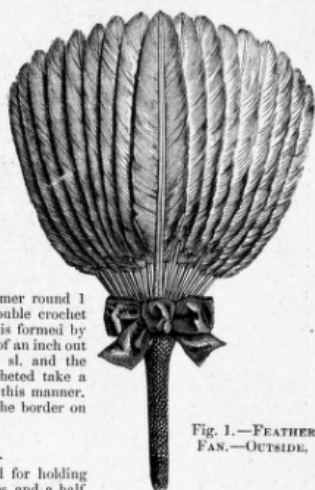


Fig. 1.—FEATHER FAN.—OUTSIDE.

Powder Box.

This box, which is used for holding rice powder, is three inches and a half square and of the same height. It is made of pasteboard, covered on the inside with white paper, and on the outside with blue cashmere, on which are sewed long white wires in the manner shown by the illustration. The cover is finished on the outside in the same manner, and on the inside with a looking-glass, and is fastened

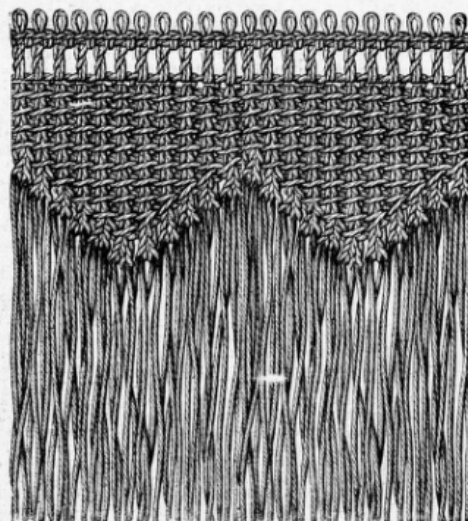


Fig. 2.—CROCHET FRINGE BORDER.



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A PANTOMIME PARTY.

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as is supplied by the local book society; all without other object than that of passing the time. The girls have had nothing like a thorough education in anything; they are not specially gifted, and what brains they have are dormant and uncultivated; there is not even enough housework to occupy their time, unless they were to send away the servants; besides, domestic work of an active kind is vulgar, and gentlemen and gentlewomen do not allow their daughters to do it. They may help in the housekeeping, which is another thing, and means merely giving out the week's supplies on Monday and ordering the dinner on other days, and which is not an hour's occupation in the week; and they can do a little amateur spudding and raking among the flower-beds when the weather is fine, if they care for the garden; and they can do a great deal of walking, if they are strong; and this is all that they can do. There they are, four or five well-

looking girls perhaps, of marriageable age, fairly healthy and amiable, and with just so much active power as would carry them creditably through any work that was given them to do, but with not enough originaive energy to make them create work for themselves out of nothing. In their quiet uneventful sphere, with the circumscribed radius and the short tether, it would be very difficult for any women but those few who are gifted with unusual energy to create a sufficient human interest; to ordinary young ladies it is impossible. They can but make-believe, even if they try—and they don't try; they can but raise up shadows which they would fain accept as living creatures if they give themselves the trouble to evoke any thing at all—and they don't give themselves the trouble. They simply live on from day to day in a state of mental somnolency, hopeless, inactive; just drifting down the current of time, with not a ripple by the way.

its duration. Women of this class want taking in hand by the stronger and more energetic. Many even of those who seem to do pretty well as independent workers, men and women alike, would be all the better for being farmed out, and *désœuvrées* women especially want extraneous guidance, and to be set to such work as they can do, but can not make. An establishment which would utilize their faculties, such as they are, and give them occupation in harmony with their powers, would be a real godsend and salvation to many who would do better if they only knew how, and would save them from stagnation and apathy. But society does not recognize the existence of moral rickets, though the physical are cared for; consequently it has not begun to provide for them as moral rickets. When they do find a place of retreat and adventures support, it is under another name and with other surroundings.



"HE FAINTED DEAD AWAY IN THE MIDDLE OF THE ROOM."

—and Juliet—Juliet has broken her heart. But my vow—my vow is sacred—I must not break my vow!"

And then he went on incoherently rambling about Benhampton, and Zollenstrasse, and the *Stormy Petrel*, till he fell asleep again.

But Claudia had heard that which startled her into keener watchfulness than ever.

"Who," she asked herself, "was Juliet?—this Juliet who had broken her heart?"

CHAPTER LXVI. NIGH UNTO DEATH.

DAYS went by—many days—and still De Benham lay in the same state, passing through all the phases of low fever; sometimes burning; sometimes shivering; sometimes sleeping torpidly for hours together; sometimes light-headed, and wandering back in fancy among all kinds of incongruous scenes and people—even back as far as the days of his early boyhood, when he first began to dream of music by the sea and sands of St. Owens. Again, there were intervals when he woke up weak, exhausted, almost speechless, but perfectly conscious of his condition and surroundings. At such times he would strive, in his utter feebleness, to express to Claudia something of gratitude, and even of contrition, apologizing for the trouble and anxiety of which he was the cause, and accusing himself (not without justice) of certain shortcomings in the way of candor and plain-dealing toward herself.

"It is a miserable beginning of married life—for you—Claudia," he would falter. "I had no right to lead you—into it. I ought to have told you—the truth. But—I hated—to tell it. And besides—I hoped—I believed—I should get well—abroad."

"As you will—as you surely will, when once you are better, and we can move on again," Claudia would answer.

"Ay—if I ever do move on—again. I sometimes—doubt—if I shall."

"Nay, I never doubt it. Monsieur Laportaire never doubts it."

"At all events—I wish—I had not—deceived you."

And then he would turn his face away, and sigh, and Claudia would try to divert his attention into other channels. There was one point, however, to which he always went back in these intervals of consciousness—the necessity, namely, of disguising from Lady De Benham the extent and nature of his illness. That she should know he was laid up (say with a feverish cold), and unable for the present to get beyond Abbeville, was, of course, inevitable; but she must on no account be made uneasy. For this, he said, there would be time enough if he became so much worse that M. Laportaire apprehended danger.

Even when he was too ill to speak of other things, he never forgot to speak of this, and to enforce it with such urgency of look and voice as he had strength for.

By this it will be seen that, however De Benham may have been in doubt at first, he soon knew that Claudia was in possession of his secret. And, indeed, he was now so ill that her knowledge of it was more of a relief to him than an annoyance.

In the mean while she waited upon him, and watched by him with unremitting steadfastness, now and then sharing her vigils with a Sister of Charity sent by M. Laportaire; now and then going out for a few minutes to breathe the open air, when he was asleep; but living for the most part in his room, and at his bedside. And still the quiet town waked and slumbered, and the band played, and the chimes jangled, and the melancholy days succeeded and resembled each other.

These chimes had now become to her as the voices of familiar friends. They played some eight bars of a curious Breton melody—a cheerful tune upon any ordinary instrument, but inexpressibly wild and mournful upon the bells. Listening to them thus at all hours—in the dead of night when every thing was still; by day, above all sounds of life and traffic; in the pauses of the sick man's wanderings; in the intervals of such light sleep as she herself would snatch from time to time—it seemed to Claudia as if they set themselves to the thoughts in her own mind, and echoed them. And then, indeed (for her heart was oppressed with questionings and misgivings), the tune sounded sad and strange enough.

For she saw the fever working its ravages upon him, and his strength ebbing, day by day. She saw that his attacks of wandering were becoming more frequent, his deathlike torpors more prolonged, his periods of consciousness fewer and farther between. And then, gradually—very gradually, but very surely—a terrible fear began to take possession of her; a fear lest, being scarce a bride, she was destined ere long to become a widow.

And yet it seemed impossible that he should die—that he should die now, and thus; without having lived with her; without knowing that she loved him; without having even begun to love her in return. She could not bring herself to believe that Providence would deal with her so cruelly.

And then, together with these doubts and apprehensions, came two other fears—the fear that it was fast becoming a breach of duty, and even of honor, to keep her husband's mother any longer in ignorance of his condition; and the fear that he had loved and still loved, and would die loving some other woman of whom she had never heard any thing but her name. And her name was Juliet. But who was Juliet? Where had he known her? In England? In Germany? In the Southern States? Had his mother ever seen her? Had he ever been engaged to her? Had he loved her and been false to her, and so "broken her heart?" Juliet—it was a pretty name enough; not a German name—but then the Germans were great in Shakespearean readings, and a German girl might easily be named after one of Shakespeare's heroines. On the whole, Claudia inclined to believe, and wished to believe, that this Juliet, whose name had dropped from De Benham's lips so notably in the one instance, and, since then, some twice or thrice in a more casual and unimportant connection, was in truth but some boyish fancy of his academic days.

At length there arrived one afternoon when, having for more than fifteen hours alternately wandered in his mind and slept feverishly, he came to himself, and, looking at her wistfully, said:

"Claudia—you had better—tell her—to come."

"I will write by to-night's post, if you wish it."

"Ay: and bid her—come—at once."

"I will; but she would be sure to do that in any case."

To this he made no reply, but closed his eyes, wearily, and fell asleep again.

Then Claudia, instead of writing a letter to her mother-in-law, put together a few lines of telegraphic message, every word of which was carefully weighed and chosen.

"Dear Lady De Benham"—(she put "Dear Lady De Benham," hoping thereby to soften the abruptness of the thing, and make it less alarming)—"Temple continues very feverish and weak. No chance of pursuing our journey for some weeks yet. He would like to see you, and asks me to write; but I know you will prefer me to telegraph. Pray lose no time, for your presence will do him more good than any thing."

Our courier shall meet you at Boulogne any day and hour you appoint."

This done, and Bruno dispatched with it to the station, her mind felt easier. Then all went on as usual till about nine o'clock, when De Benham roused again and called to her by her name. She was lying on the rug before the fire, half asleep, with her head and arm supported against the sofa; but she heard that whisper instantly.

"Claudia," he said, faintly—so faintly that she had to bend down over him to catch the words distinctly—"you will restore the old place—all the same?"

"We will both restore it—we are both restoring it," she replied, taking his hot and wasted hand in hers.

But of this answer he took no heed.

"You must marry," he said, going on with his own thoughts. "You must marry—again."

She shook her head, and tried to force a smile.

"And your husband—and your children—must take the name of—De Benham. Will you promise?"

"How is it possible? How can I give such promises as these?"

And Claudia, though she spoke very calmly, had to struggle with a sort of tightening in the throat that she was not accustomed to.

"You can do so—for my sake—and your own happiness. Marry—some man—whom you can really love. And if—if I am to die—I shall die content—knowing that my work—will not have been—all—in vain."

Claudia averted her face, and was for a moment silent.

"I can not pledge myself to marry again," she said, at length: "but this at least I promise—if ever I do marry, it shall be as you wish."

His fingers closed upon hers with a feeble pressure, and something like a smile came upon his face. Then, still holding her hand, he fell asleep again.

WALKING DRESS.

UNDER-SKIRT of chocolate gros grain, trimmed on the bottom with a wide pleated flounce, the pleats all turned one way, and set on with a heading. Tunic of chocolate velvet, lined with silk of a lighter shade and edged with chinchilla, and looped with a rosette at the side so as to show the lining. Adjusted casaque, like the tunic, lined with silk of a lighter shade, and trimmed with chinchilla in the manner shown by the illustration. The tunic is bouffant behind, and is draped on the side so as to show the lining. The wide open sleeves are lined with silk and edged with chinchilla. The close under-sleeves are of velvet lined with chinchilla. Velvet hat, trimmed with an aigrette and chinchilla border. Chinchilla muff.



WALKING DRESS.

THE LADY STOCK-BROKERS.

WE give herewith the portraits of Mrs. Victoria C. Woodhull and Mrs. Tennie C. Clafin, the sisters whose recent appearance, under the guise of the firm of "Woodhull, Clafin, & Co., Bankers and Brokers," has attracted so much notice. It is not, indeed, altogether a new thing for ladies to deal in stocks; many have been known to do so in a private way for years, personally or through others; in England Miss Burdett Coutts has remained at the head of the great banking house built up by her predecessors; and in France Madame Welles-Lavalette has occupied a similar position. But for ladies to open an office, and undertake banking and brokerage as a legitimate calling, is a decided innovation.

PACIFIC RAILWAY DINING-CAR.

THIS railway being, as regards length, together with the nature of the country through which it passes, of so exceptional a nature, it has been necessary to modify many of the traditional railway arrangements; one of the most important of these modifications being the introduction of the dining-car, with its necessary adjunct of a kitchen. Where the country is thickly populated and provisions can be brought to meet the traveler



MRS. TENNIE C. CLAFIN.—(PHOT. BY HOWELL, 867 AND 869 BROADWAY.)



MRS. VICTORIA C. WOODHULL.—(PHOT. BY HOWELL, 867 AND 869 BROADWAY.)



FACETIE.

As old farmer, whose son had died lately, was visited by a neighbor, who began to console with him on his loss.

"My loss!" exclaimed the father; "no such thing: it was his own loss—he was of age."

What paper ought people with severe colds to write upon?—Why, *ti-shoo*, of course.

What is bigger than the biggest nutmeg?—A nutmeg grater.

THE LETTER B.—A lady occupying a room, letter B, at a hotel in New York, wrote on the slate as follows: "Wake letter B at seven; and if letter B says 'Let her be,' don't let her be, nor let letter B be, because if you let letter B be, letter B will be unable to let her house to Mr. B—, who is to call at half past ten." The porter—a much better boot-black than orthographer—after studying the above all night, did not know whether to wake letter B or to "let her be."

THE QUAKERESS'S RUSE.

A sheriff was once asked to execute a writ against a Quaker. On arriving at his house he saw the Quaker's wife, who, in reply to the inquiry whether her husband was at home, said he was, at the same time requesting him to be seated, and her husband would speedily see him.

The officer waited patiently some time, when, the fair Quakeress coming into the room, he reminded her of her promise that he might see her husband.

"Nay, friend," said she; "I promised that he would see thee. He hath seen thee. He did not like thy looks; therefore he avoided thee, and hath departed from the house by another path."

The *fanciers* of Paris, who will joke on any subject, were remarking the other day: "Poor Traupmann! the political excitement of the last week has been too much for him, and to-day he has quite lost his head."

What color should parasites dress in?—Fawn.

Why is sugar made in the old style preferable to that made in the new style?—Because it can't be beet.

A little four-year-old boy in Richmond, Virginia, on being asked by his mother if he would not like to be an angel and have wings, replied that he had rather be a hawk and live on chicken.

It is absurd to speak of the apple of an eye, when it is well known that eyes should always be *pears*.

EARLY WISDOM.



MAMMA. "You tiresome boy! You'll Ruin me in Knickerbockers. These were New Last Week, and now your Knees are coming through. How is it?"

GEORGE. "Ah! it's all because you took me twice to Church last Sunday, and I had to say so many Prayers."



MADGE. "I say, George, wouldn't it be Nice to go to a Pantomime?"

GEORGE. "Oh! wouldn't it?"

MADGE. "In a Box, you know?"

GEORGE. "Yes! in Mamma's lovely new Portmanteau!"



NURSE. "Baby's going to have her First Birthday to-morrow."

KITTY. "And we'll have it for Tea, won't we, Nurse?"

GEORGE. "What nonsense! Birthdays are not to Eat. They're to play with. My last one was a Rocking-Horse."



GEORGE. "Kitty! Where are you?"

KITTY. "Here I am, George!"

GEORGE. "Don't say Here you are; say Here you am, when you're Speaking of Yourself!"

Mr. C—, a gentleman who had just finished his first attempt at authorship, which met with a remarkable success, was shortly after met by a seedy-looking individual. The latter extended his hand, and in a tragic manner exclaimed:

"Allow me, Sir, to welcome you to our ranks—the ranks of authorship."

"The peculiar appearance of the individual rather amused Mr. C—, and he replied, 'Thank you, Sir; but may I venture to ask who you are, and what work bears your name?'"

"Certainly, Sir. Have you ever heard of Tennyson, the Post-Laureate?"

"Yes," said Mr. C—. "Well, I am not he. But have you ever heard of Longfellow?"

"Yes, but I have never seen him. Surely you are not Longfellow?"

"No, I am not he. Then who the dickens are you?"

"Ah! there. Have you ever heard of Charles Dickens?"

"Yes, but I know you are not Charles Dickens."

"No, Sir; I am neither Tennyson, Longfellow, nor Dickens; but, Sir, I the individual who stands prominently before you in the noble person of a man—I, Sir, am—"

"Well, Sir, who are you, and of what the deuce are you the author?"

"I, Sir, am Jonathan Hawlings Pacey Piggleton, and am the celebrated author of an invaluable recipe for taking grease-spots, tar, oil, and all stains whatsoever, out of cloth, wood, marble, carpets, etc., and which I will be most happy to sell you or any other gentleman who now looks upon me."

Mr. C— collapsed.

The only blusterer from whom a brave man will take a blow is the wind.

The proprietor of a forge, not remarkable for correctness of language, but who by honest industry had realized a comfortable independence, being called on at a social meeting for a toast, gave:

"Success to forgery!"

When is a thief like a seamstress?—When he cuts and runs.

What is the first thing a lady does when she falls into the water?—She gets wet.

While the Maine Legislature was vacillating over the question of attending the Peabody funeral a respectable member from the back country said: "Mr. Speaker, I am disgusted with the conduct of this House. This funeral at Portland is a-going to be a great affair; but when I see this House a-tetering and see-sawing as if it didn't know its own mind, I declare I wish Mr. Peabody hadn't died!"



PATHOS.

FORD MOTHER. "And what would Johnny do if poor Mamma were to Die?"

JOHNNY. "Eat up all the Sugar?"



RATHER A SMALL DOSE.

Mr. O'Colossus (who has been almost talked into trying Homeopathy). "Do you intend that, Sir, for a 'Family' Medicine Chest?—and Fourteen of us in Family, all more or less at Death's Door?"

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VOL. III.—No. 11.]

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BALL DRESS.

DRESS of gold-colored satin, with trailing skirt, and low corsage cut square in front and back. Flounce of white *crêpe de Chine*, bouillonnée and draped, set on with a heading a little way above the bottom of the dress. Short draped tunic of the same material. Both tunic and flounce are ornamented with knots of violet ribbon. Chemise Russe and short sleeves of puffed muslin. Wide gold necklace, with large enameled butterfly medallion. Enameled butterfly and gold bandeau in hair. Gold bracelet. Long white gloves.

occasions—at any rate upon the mother. They may, however, visit the father, and bestow their congratulations upon him, as well as make the politest inquiries in regard to his dame and offspring.

The first great social event in which the newcomer is deeply interested, though not person-

many Cæsars and Pompeys, he would say, "by mere inspiration of the names, have been rendered worthy of them! And how many," he would add, "are there who might have done exceeding well in the world, had not their characters and spirits been totally depressed and Nidomedised into nothing!" We commend this

child may belong. In the Episcopal Church there are always three sponsors, or god-parents, chosen from among the relatives or most intimate friends, and one of them should be he or she after whom the child is named. For a boy there must be two godfathers and one godmother, and for a girl two godmothers and one

godfather. These, however they may neglect the religious responsibilities they assume, must never shirk the obligation which society imposes upon them of making a present to their godchildren. This is ordinarily a silver mug, a knife, fork, and spoon of precious metal, some costly piece of lace costume fit for babyhood, or, if the piety of the giver should justify it, a handsomely-bound Bible.

The convivial part of a christening consists of a luncheon, or *déjeuner à la fourchette*, to which the relatives and most intimate friends are invited, and generally without the formality of a card or a note. On such an occasion it is usual for the chief male sponsor to propose the health of the infantile member of fashionable society in whose honor the meeting has been convened.

Some mothers, who are better "than might be expected," after the four or five weeks of seclusion exacted by a fastidious fashion, find it convenient to assemble together their fashionable friends at a "caudle party," when it is not essential that the refreshments should be confined to the ancestral spoon-meat from which the name is derived. The table is spread on such occasions with the usual constituents of the fashionable luncheon, or breakfast, with the addition of cocoa, perhaps, or some other simple beverage, to give an innocent, convalescent look to the banquet.

OVERSENSIBILITY.

A FINE character is known by the readiness and force with which its sensibilities act. Such a character is always open to just and proper impressions, accepts them unquestioned, takes them at once to the heart of its instincts, and surrenders itself to their fervent guidance. In private life they are the most useful of persons. Every group of friends, and especially every domestic circle, is largely indebted to their watchful tenderness, which, like a vigilant sentinel, is ever on the alert to detect the first sign of danger. Few people could live well together but for the presence of some such mediating soul, whose loving business is to ward off irritations and preserve the peace of everyday fellowship. If others get

BIRTHS AND CHRISTENINGS.

IT is Sir Thomas Browne, we believe, who, like Captain Shandy, deplures, and Voltaire, we know, who sneers at, the fact that so noble a being as man has not a more glorious entrance into the world. Those who may be disposed to grow sad with the one and smile scornfully with the other at the informal manner in which Nature presents "us all to society have no reason to question the ceremoniousness of the reception of those whom Fashion receives with its dainty hands, and acknowledges as its own.

No sooner has the doctor or nurse rejoiced the heart of the opulent Smith or Jones with the announcement that the chances of the extinction of the race of Smith or Jones are diminished by the birth of the "finest baby ever born," than haste is made to give the widest diffusion to the important fact from the chamber to the kitchen, from cook to baker's man, until it is proclaimed from house to house and street to street throughout the whole town. In England a birth of "respectability" is at once published in the *London Times*, and the news thus conveyed to the four quarters of the globe. In the United States—from an affected delicacy of reserve, we believe—it is not usual to announce in a newspaper our periodical domestic issues. It, however, is the most convenient medium for spreading the intelligence of a fact which it is desirable to convey to all friends and acquaintances.

Soon after the news of a birth, however it may arrive, female friends send their cards, and ask in regard to the health of the mother, who, when she is well enough, returns them, "with thanks for kind inquiries." Personal visits are then expected, and these must be paid with the utmost punctiliousness. Male friends are not expected to call on such

ally consulted, is the bestowal of the name by which he is thenceforward and forever to be recognized in the world. There was more truth than oddity in Captain Shandy's notion that a great deal more depended upon the choice and imposition of Christian names than what superstitious people are capable of conceiving. "How

Shandean notion to every parent, who we hope, however, may escape the Shandean fate of having a Tristram in the family.

The christening is most frequently, though not always, associated with the baptism, which is regulated according to the ecclesiastical formulæ of the peculiar sect to which the parents of the

child belong. In the Episcopal Church there are always three sponsors, or god-parents, chosen from among the relatives or most intimate friends, and one of them should be he or she after whom the child is named. For a boy there must be two godfathers and one godmother, and for a girl two godmothers and one



BALL DRESS.

Fan with Point Lace Cover, Figs. 1 and 2.

THIS fan has an ivory frame covered with blue silk, which is ornamented on one side with a point lace covering lying loosely over the silk. Fig. 2 gives a full-sized section of the point lace cover, and shows the manner of working and the continuation of the design. Draw the design on smooth writing-paper or oiled linen, in the manner explained in the Supplement, sew on the tape along the outlines, and complete the work by filling the design figure with lace stitches. For the manner of working see illustrations, Figs. 1-6, Fire Screen, in *Harper's Bazar*, Vol. III, No. 4.

Squares in Netted Guipure, Figs. 1 and 2.

THESE squares may be set together alternately to form ties, or they may be used singly for toilette cushion covers, etc. The foundation is worked with thread in straight netting, and is then worked with thread in the manner shown by the illustration in point d'esprit, point de toile, and

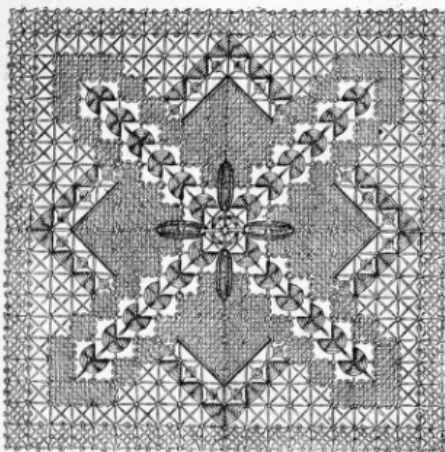


Fig. 1.—SQUARE IN NETTED GUIPURE.

point de reprise. The middle part of the square, Fig. 1, is worked in point de toile, with the edges overscamed of the square thus formed.

Card Basket, Figs. 1 and 2.

Materials: White covered wire, blue twisted wool, blue silk, crystal beads, blue ribbon an inch wide, blue percale.

This pretty basket serves to hold visiting cards, or it may be used as a fancy work-basket. The foundation is of wire, which is wound first with blue twisted wool, and then with crystal beads strung on blue silk. The original consists of a circular bottom four inches in diameter, and twelve leaf-like sections, bent as shown by the illustration. For making each leaf first take a piece of wire eleven inches long and bend it in a pointed loop, which must be two inches wide at the distance of an inch and a half from the point. On the point of this loop fasten a piece of wire four inches long, which forms the vein of the leaf, and is bent as shown by Fig. 1; the three ends of wire must come close together on the under edge of the leaf. Then wind the wire foundation with wool and beads in the manner shown by Fig. 2. Now take a circu-

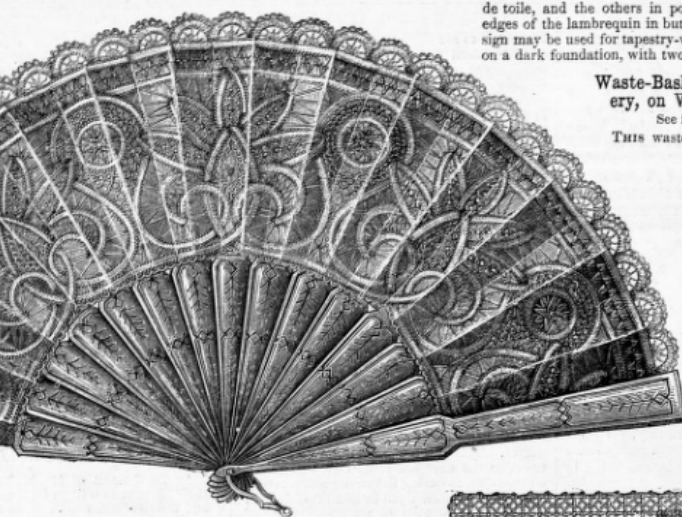


Fig. 1.—FAN WITH POINT LACE COVER.

Design for Netted Guipure Lambrequin.

See illustration on page 165.

This pretty lambrequin serves for window cushions, curtains, covers, etc. It may also be worked with thread, or with twist.



Fig. 2.—MANNER OF PREPARING WIRE FOR CARD BASKET.

ed or zephyr wool. First work a foundation in a straight netting, and work this in the given design; the white parts in point

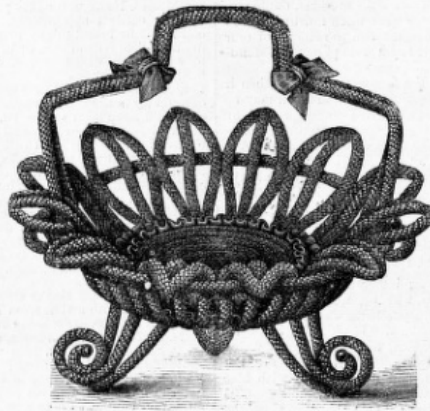


Fig. 1.—CARD BASKET.

de toile, and the others in point d'esprit. Work the outer edges of the lambrequin in button-hole stitch. The same design may be used for tapestry-work, in which case it is worked on a dark foundation, with two shades of a color.

Waste-Basket in Gobelin Embroidery, on Wood-Canvas, Figs. 1-4.

See illustration on page 165.

THIS waste-basket consists of six pieces of wood-canvas, pointed on the upper edges, each of which is seventeen inches long and seven inches wide on the upper, and five on the under edge, and which are then fastened on a pasteboard bottom, which is furnished with three feet of banded reeds (wood-canvas consists of slender reeds woven together). Bind these pieces with ribbon around the edges, and then work them with violet wool in gobelin embroidery, in the design, Fig. 19, of the Supplement for *Harper's Bazar*, Vol. II, No. 53. The illustration, Fig. 4, gives a

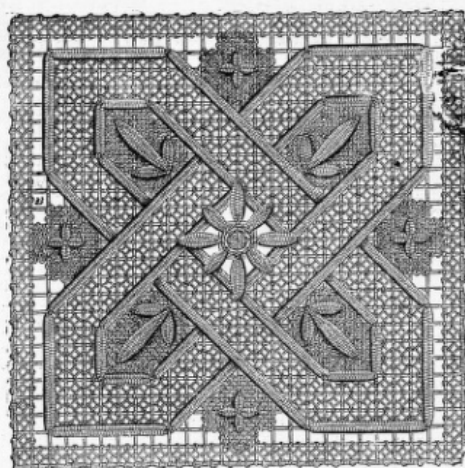


Fig. 2.—SQUARE IN NETTED GUIPURE.

full-sized section of this work. For each square of the design work two adjacent stitches together, always running the needle between the reeds; in beginning the embroidery fasten the thread on the threads joining the reeds; and when it is desired to pass over from one point of the design to another, fasten the thread straight over the point in which the needle is to be drawn out. It is advisable to work the design figures in the width in two halves, and always working from above down, finish first one and then the other half. The trimming of the basket consists of single leaves worked with green wool in four shades, which are then arranged in a garland on a strip of pasteboard covered with some green material. For making the leaves, draw the outlines in different sizes on stiff linen, and work in satin stitch, as shown by Fig. 2, which gives a leaf in full size. As will be observed, several shades must be used for each leaf. Cut out the finished leaves, and for the middle vein fasten on a wire, which must extend down for the stem, and which is wound with green wool, and fastened down on the leaf by means

lar piece of pasteboard four inches in diameter, cover it with blue percale, and fasten on three feet, arranged as shown by the illustration. Each of these consists also of two wires, the one of which is eight inches long, with one end bent up in the form of a snail, and finished with a large crystal bead; the other piece of wire, which is six inches long, is bent into a point in the middle. Then sew the twelve leaf-like figures on the outer edge of the pasteboard piece, cover the upper side of the latter with a coil of the bead cord, and fasten the outsides of the leaves together with a circle of the same cord, as shown by Fig. 1. The leaves are fastened to this hoop by means of blue silk. For the handle bend two pieces of wire, each nineteen inches long, in the manner shown by the illustration, fasten a large crystal bead on each end of these, and wind them with a bead cord. Lastly, edge the inside of the bottom of the basket with a box-pleated ruche of blue ribbon, and ornament the handle with bows of the same ribbon, as shown by the illustration.

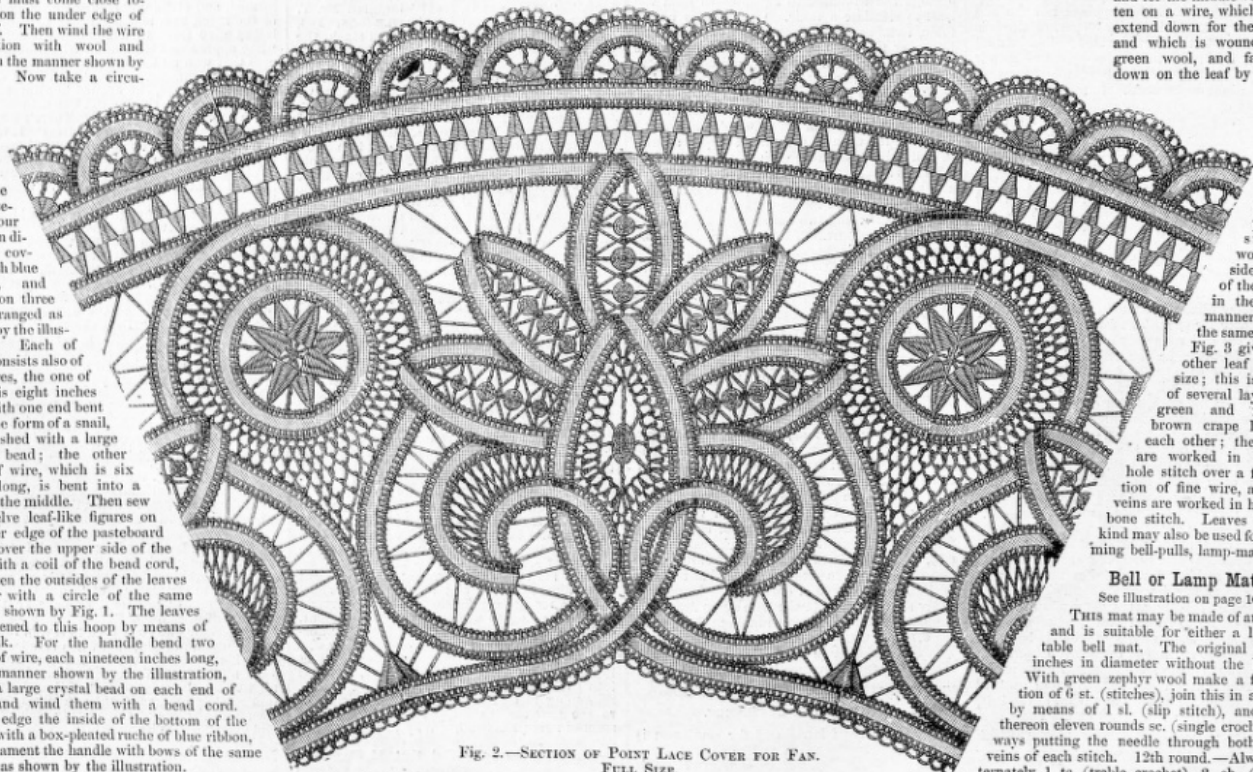


Fig. 2.—SECTION OF POINT LACE COVER FOR FAN. FULL SIZE.

of half-polka stitch; work the side veins of the leaves in the same manner with the same stitch. Fig. 3 gives another leaf in full size; this is made of several layers of green and reddish brown crape laid on each other; the edges are worked in button-hole stitch over a foundation of fine wire, and the veins are worked in herring-bone stitch. Leaves of this kind may also be used for trimming bell-pulls, lamp-mats, etc.

Bell or Lamp Mat.

See illustration on page 165.

THIS mat may be made of any size, and is suitable for either a lamp or table bell mat. The original is four inches in diameter without the border. With green zephyr wool make a foundation of 6 st. (stitches), join this in a round by means of 1 sl. (slip stitch), and work thereon eleven rounds sc. (single crochet), always putting the needle through both upper veins of each stitch. 12th round.—Always alternately 1 tc. (treble crochet), 2 ch. (chain),



DESIGN FOR
LAMBREQUIN IN
NETTED GUI-
PURE OR TAP-
ESTRY WORK.

passing over 1 st. of the former round; the te. are crocheted in the back one of the two upper veins of each sc. 13th round. — 2 lte. in each st. of the eleventh round, putting the needle around the front vein of each st. Between the front vein of each st. a heavy strand of green zephyr wool, and then crochet the fourteenth round. Work sl. on the st. of both rounds together, so that these shall be fastened together; the stitches of this round must be widened or narrowed enough to make them divisible by 5. For the leaves on the border of the mat work two rounds as follows: 1st round of the border. — * 4 sc. on the first 4 st. of the former round, 9 ch., passing over

crochet on the other side of the vein three times alternately 1 picot, 2 sc. in the following 2 st., pass over 1 st. and repeat from * till the round is finished.

Cut the thread, fasten it, and ornament the middle of the mat with a point Russe figure, and the edge of the raised border with a chain-stitch row of green filoselle silk. (See illustration.) Each leaf on the border of the mat is also ornamented, in the manner shown by the illustration, with chain stitch and point Russe of green silk.

Gentleman's
Crochet Morning
Boot.

This pretty boot is



Fig. 1.—WASTE-PAPER BASKET IN GOBELIN EMBROIDERY ON WOOD-CANVAS.



Fig. 2.—SECTION OF CROCHET WORK—B.O. FULL SIZE.

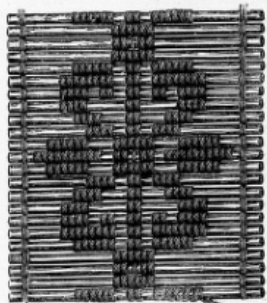


Fig. 4.—SECTION OF GOBELIN EMBROIDERY FOR WASTE-PAPER BASKET.

the last of these, 8 sc. on the following 8 ch., 1 sc. in the same sl. of the former round, in which the last of the 4 sc. just mentioned were crocheted. 2d round. — * 1 sc. in the 1st st. of the former round, 1 sc. in the second following st., passing over 1 st.; 2 sc. in the following two stitches, then four times alternately one picot, composed of 5 ch. and 1 sc. in the first of these, 2 sc. on the following 2 st. of the former round; the fourth picot must come on the point of the crocheted bar which forms the vein of the leaf. Then



Fig. 3.—CRAPE LEAF FOR WASTE-PAPER BASKET.

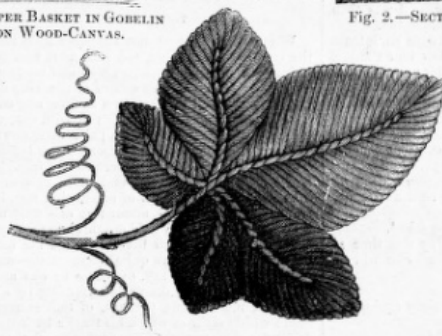


Fig. 2.—EMBROIDERED LEAF FOR WASTE-PAPER BASKET.

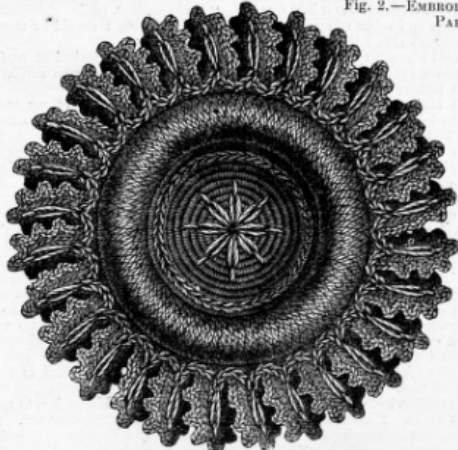
worked with dark brown zephyr wool in ordinary Tunisian or Afghan stitch, and is embroidered with figures worked in cross stitch in Turkish colors. For the pattern get a shoemaker to measure the foot, and crochet according to the pattern: begin at the toe with a foundation of the requisite length, and crochet the foot, either separately or in connection with the leg. Having worked the figures, finish the edges with overcast stitches, sew on a felt sole, and finish the upper front with heavy bright-colored cord and tassel.

Crochet Work-Bag.

This work-bag is crocheted with black, green, and red silk twist over a foundation of fine gold cord which shimmers through the open stitches. The black silk



GENTLEMAN'S CROCHET MORNING BOOT.



CROCHET BELL OR LAMP MAT.



Fig. 1.—CROCHET WORK-BAG, WITH FOUNDATION OF GOLD CORD.



lawn, playing croquet; then they strolled about among the flowers, and each of the young ladies picked a flower and put it in the button-hole of one of the young men. But the fourth daisy looked round about for a long time, and declined one after another; none of the flowers seemed quite to her taste. At last she looked over the railing, just where the Thistle-bush stood crouching, with its reddish-lilac hardy-looking flowers; she saw it, and, smiling, asked the son of the house to pick one of those for her.

"It is the flower of Scotland," she said; "a thistle is the nation's coat of arms; I should like to have one."

So he plucked the flower and pricked his fingers as much as if the sharpest knife there was was giving on it.

Not yet the Thistle-flower in the young man's button-hole, and he felt himself highly honored. Every one of the others would gladly have given his garden flower to possess that given by the delicate hand of the young Scotch lady. And if the son of the house felt himself honored, what did not the Thistle-plant feel? It was like dew and sunshine going right through it.

"I am something more than I think," it said to itself. "Indeed, my paper house is inside the fence, and not outside. You is strangely neglected in the world! But now I have got, at my side, one of my family over the fence, and generally into a button-hole! To every leaf in it came out and exhibited itself in that green, and every day had not gone by when the Thistle-plant heard—not from the people, but from the birds' excitement, but from the air itself, which trembles up and communicates sound either from the garden's most hidden pathways and from the chambers of the house, where doors and windows were standing open—that the young man who had received the Thistle-flower from the dainty hand of the Scotch girl had now given his hand, and her heart as well. They were a handsome couple, and the match was a good one."

"It was I who made it," observed the Thistle-plant, as it thought of the flower which it had given for the button-hole. Every flower as it came out had to bear the circumstance.

"I shall certainly be remembered into the garden," thought the Thistle; "perhaps squeezed into a flower-pot, the most honorable position of all!"

And as the Thistle-plant thought about it, it seemed to see that it said, in complete conviction, "I am going into a flower-pot!" It promised every little bud as it came out that it, too, should give into a flower-pot, possibly into a button-hole—that being the highest honor that could be attained; but not one of them got into a pot, still less into a button-hole. They drank in air and light, basked on sunshine by day and dew by night, blossomed, were courted by bees and butterflies—who were looking after the flower, the honey in the flowers—and the honey they took, but the flowers they left alone.

A pack of adventures, said the Thistle-plant. "I wish I could stick them through, but I can't!"



WHAT THE THISTLE LIVED TO SEE.

The flower longed their heads and pined away, but none came toward.

"You come as if you had been summoned on purpose. I am expecting every minute that we shall be on the other side of the fence."

One or two innocent daisies and a long thin piece of country grass stood and basked with professed adoration, and basked all it said.

The old daisy that belonged to the milk-cart looked longingly toward the blossoming Thistle from the edge of the path; but his father was too short to reach it.

And the Thistle-plant thought so long about the Thistle of Scotland, of whose family it reckoned itself, that at last it fancied that it came from

Scotland itself, and that it was its own parent who had given it the royal coat of arms. That was a good thought, but a great Thistle can of course have great thoughts.

"One is often of one's distinguished descent that one does not want to know it," said the mother which grew close by, and which had, moreover, a sort of suspicion that it might become master if it were properly so.

And someone went, and someone went: the "I is, Search, and someone else, made is called 'perishable'—"

Some fell off the tree, the colors of the flowers got brighter and their scent fainter. The gardener's boy sang on the other side of the fence, "Up and down, up and down."

That's all the Calendar can show.

The young plant-ers in the wood began to get impatient for Christmas, but Christmas was still a long way off.

"I am standing here yet," said the Thistle. "It looks as if nobody thought about me, and yet I made that month. They were scattered, and they had the walking, quite a week since. Yes, I don't make a step forward; in fact, I can't!"

Still several weeks passed. The Thistle was standing with its last solitary flower, large and full. It had shed out most of the seed. The wind blew coldly over it, the colors faded, the glory departed; the flower-pan, large as the blossom of an anemone, looked like a shivered card.

Does the garden care the young couple, now husband and wife; they were along by the fence, and the young with looked over it.

"That large Thistle is still standing there," she said. "It has got more seed now."

"There is still the ghost of the last," said he, pointing to the shivering shivering remains of the flower-pan flower itself.

"How beautiful it is!" said she. "We must have one like this carved in the frame of our picture."

And once more the young man had to get over the fence and break the flower-pan off. It pricked his fingers; for he had called it "the ghost."

And so it came into the garden, and up to the house, and into the drawing room. There they were a picture—"The young married couple."

In the background's bottom-left a Thistle-flower was pinned. They talked about this, and about the seed-pan which they had brought in—the last, and now shivering glowing Thistle-flower, which the carrier was to take to the frame."

And the air took their words out and bore them far away.

"What one does live to see!" said the Thistle-plant. "My first-born wanted to be a button-hole, my latest born to be a frame. Where shall I get ready?"

And the daisy stood by the side of the path-way and made eyes at the Thistle.

"Come to me, my heart's dearest! I can not come to you; the winter is not long enough."

But the Thistle-plant did not answer; it stood more and more full of thought. It thought and it thought all the time to Christmas; and then the thought put forth its blossom.

"When our children are well inside, a mother is concerned to stand outside the palace."

"That is a realistic thought," said the rose-bush. "Yes, yes, shall have a good place."

"In a flower-pot or a frame?" asked the Thistle.

"It is a Fairy Tale," said the rose-bush. And this is it.



READING BY STEALTH.



"PRETTY POET."



CAROLA, CROWN PRINCESS OF SALOBY. VICTORIA, CROWN PRINCESS OF PRUSSIA. MARGHERITA, CROWN PRINCESS OF ITALY.
 LOUISA, CROWN PRINCESS OF TUSCANY. ALEXANDRA, CROWN PRINCESS OF GREAT BRITAIN AND IRELAND. ANTONIETTE, HUNGARIAN PRINCESS OF ANHALT.
 MARIA, GRAND DUCHESS OF RUSSIA.

THE CROWN PRINCESSES OF EUROPE.—FROM ORIGINAL GERMAN PHOTOGRAPHS.—[See Page 165.]

HARPER'S BAZAR.

Repository of Fashion, Pleasure, and Instruction.

Vol. III.—No. 13.]

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IMPROVIDENT PEOPLE.

IMPROVIDENT people, in a class, are alike in their want of foresight to the fawns. Among themselves, however, they differ widely; for some are utterly careless in their thoughtlessness, while others, because of a lively temper, are simply indifferent to whatever is remote from the passing instant. The one are without any keen sensibility to hope and fear, and hence have no apprehension, the firmest support of earthly welfare. The other are too shallow to offer any line to take a deep hold of them; they live in the sensations of the hour, and dismiss the future in the hazy chance of a day. Between these extremes we have all the degrees of improvident people. The common type of character is very distinctly marked by those restless and nervous traits which are uniformly to free-living, self-restraint, and the personal interests.

Such persons lack the practical imagination. What they will be twenty years hence, when the strong impulses of advancing vitality shall have subsided, they never consider; nor are with such children past in a distant perspective, so as to realize their approaching doom. Their outlook has no evil days, and no winter solitudes. Blinded before the sufficiency of the present, they are hardly torn to pieces the anxious elements of uncertainty that lurk in ambush along the advancing path of life, and so the more dangerous as years increase. Like Ishkaboud

or Coleridge, individuals of this temperament may have the imagination that luxuriates in mental creations, and even transmute coldness into wondrous dream, but, like these men, gifted in every thing but common sense, the idea of responsibility that necessitates in fruitful reality as days quickly is altogether foreign to their state of belated enthusiasm. So essential a constituent of human character as imagination can not then be discarded without harm to all true and noble sentiments. And hence the self-preserving instinct wanes, and sometimes dies; the power to comprehend the wide range of forthcoming life is destroyed, and, as a necessary result, the sensitivest are set on by doubt and contingency, the most efficient of all providential agencies to such sagacity and self-interest, is almost crushed out of the heart. Under such circumstances, how can one be a man for this world? How can he be a creature of providence, when no sense of providence is within him?

Whatever these may say in self-justification, they are the slaves of the present. They live in the passing day, and they live engrossed with its objects. But they abuse the present, since they use it only as the present. The providential idea of the present includes a proper regard to the future; so that today must be its own work, and in part the work of to-morrow. For this law of activity vice means ruin. Man's power may weaken his vision, and tempt to sleep. Whether we weaken his strength of muscle or his force of worldly impulse, only a brief period

of full vigor is allotted to them, and they naturally make way, by their desire, for the complete energy of fireflies higher and more spiritual. Supposing, indeed, that the time of activity is prolonged, yet, though a man may be active at fifty, he has passed the season of his existence most favorable to successful struggle and compensating achievement. Every day of such postponed effort he works under a double disadvantage, since the world is less a world to him, and he himself is less of a man, as a man equipped to fight its stern battles. Without doubt, man, in a creature of providence, has a clearly a limited season of worldly success. During this season he has the sharpest eye to industry, and to its counterpart, integrity. Here, as in the most ready to help him, circumstances are most propitious, energy is at its height, and impulses are most stimulating. Next to the duty of providing for immediate wants comes the imperative call to restrain and self-denial, that he may lay up something for the future. Avaricious hoarding is always mean, and as wicked as mean. That is simply another sort of sensualism—the sensualism of the future instead of the present. But a thoughtful regard to the necessities that are soon to engross when we are least able to grapple with their threatening array, is a very different thing. This is a part of our discipline. If in this world our education is unbroken must be conformed to the necessities of providential law, we certainly cannot a grievous error when we set at defiance that arrange-

ment of life which divinely ordains the present to make adequate provision for the future. Economy and thrift have their confused dangers. A man may wring his life from money under a sense of prodigality, and magnify the extravagance of distant years until the present is sacrificed to worldly necessities. In avoiding this evil, good people often rush to the other extreme. With their economy and thrift are sheltered waste for stagnation and money-living. But this is only a prodigality, and, moreover, a prodigality that is quite as blinding in its way as the unexamined prodigality of money-getting which it condemns. Such persons ought to understand that prodigality is a divine guardian of our present world's interests, a judicious guardian that will not break the bonds of its conservatism, and which is charged with an administration looking to needs beyond immediate affairs. Others think that it is sufficient to let the narrow side care of itself. They mean as if Providence were glorified by improvidence. They lower their eyes at the expense of prodigality, forgetting that Solomon recorded the two long ago, when he said, "Go to the ant," and that Job, in his golden grandeur, confirmed the essential unity of faith and works. Wesley's rule: "Get all you can, use all you can, give all you can," is sound reason as well as Christian philosophy. Mohammed, too, knew something of the matter when he said to his men, when he heard remark, "I will never know my count and trust Providence," he said, "Batter in your count, and then trust Providence."



Fig. 1.—DRESS FOR GIRL FROM 11 TO 12 YEARS OLD.

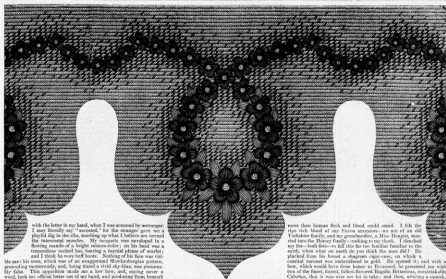
Fig. 2.—DRESS FOR GIRL FROM 11 TO 12 YEARS OLD.

Fig. 3.—DRESS FOR GIRL FROM 11 TO 12 YEARS OLD.

For pattern and description see Supplement, No. VI, Fig. 10-12.

For pattern and description see Supplement, No. VI, Fig. 10-12.

For pattern and description see Supplement, No. VII, Fig. 10-12.



with the letter in my hand, when I was accused by stranger. I may hardly say "accused," for the stranger gave me a playful dig in the ribs, knocking up what I believe were termed the intentional manner. My thoughts were occupied in a flowing mantle of a bright crimson color; on his head was a translucent velvet hat, bearing a mortal phoe of marble, and I think he wore buff boots. Nothing of his face was visible: his nose, which was of an exaggerated Montenapoleonic pretense, protruded incessantly, and, being tilted at a right sky-blue, was generally my fate. This apparition made me a low bow, and, saying never a word, took my official letter out of my hand, and producing from beneath his crimson-colored mantle a prodigious pair of goggles, looked at his face with them, and proceeded to con the superintention to my eyes. He took very good care, however, to show me that he was holding the latter upside down, and could not read it. After a brief pause, during which I remained staring at him in mere astonishment, he returned me my property, made no another low bow, and by some curious perversion of the functions of his brainless machine, emitted a speech perfectly resembling the professional one of Mr. Punch, mingled with the utterances of a scorching-hot in convulsion. Then he went on his way, and I saw him no more. So I went down stairs into the Piazza del Sol, meditating guardedly, and much perturbed.

I felt thirty after that encounter with the salmon-colored vision, and thought I should like a tumbler of cold water. I drew forth my cigarette and lighted a pipe—a necessary precaution before entering a café; for so it is sure to contain two hundred and fifty persons who are smoking, and you run some risk of being choked unless you have a word of your own.

But I had scarcely taken two whiffs and one harmless glance at the remarkably symmetrical feet of a pretty Marchese, who was tripping by—if you don't feel inclined to go crazy over an open-mouthed pink silk stocking and a varnished slipper with a high heel, you are no reader, supposing you to be a reader, for my money—when there came one against me, and here down upon me, as a Spanish galleon might do on a Dutch galley, a terrible Frenchman, arrayed after the manner of a familiar of the holy Inquisition. His nose, showing black holes turned up with fumes-color, and his head was covered with a huge saddle cap of extensible shape. His even a much, of which the aspect was more frightful, as it was transparent, and was seemingly composed of vine-garbs. Through this you saw something black and glittering. It was like peering at a leg of mutton through a pastry-screen. For a moment I felt frightened.

"*Vous le savez de point.*" The Holy Office, I thought, had sent my last letter to the Government Repressive. It was all over with me. But I was quickly reassured, as in the safety of his life and limbs at least, by the display of Temperance. He bowed as low, that the point of his extensible cap nearly touched my eye; and when he no longer saw the man's impudence—he positively took my cigar from between my lips, and began to smoke it before me very dry. This was

DESIGN FOR LADIES' DRESS IN RAIN AND GENTLE WIND.



GENTLEMAN'S DRESSING-GOWN.
For pattern and description see Supplement, No. VII, Figs. 1-6.



BACK OF PALESTINE OF SUIT FOR GEL FROM 10 TO 12 YEARS OLD.
For pattern and description see Supplement, No. VII, Figs. 1-6.

more than human flesh and blood could stand. I felt the ripe rich blood of my French ancestors—we are of an old Turkish family, and my grandmother, a Miss Hargis, married into the Hargis family—rushing to my cheek. I clenched my fist—both fists—to fill this far too familiar familiar to the earth, when what on earth do you think the man did? He glared from his breast a dagger cigar-case, on which a comical countenance was embossed in gold. He opened it and with a bow, which would have done honor to Bonaparte, he presented me with two of the finest, fattest, fatterest!—Ricordi! Ricordi! Ricordi! Ricordi!—Cigars, that it was ever my lot to take; and then, stringing a speech, composed, like that of the salmon-colored creature's under, of the intention of Mr. Punch combined with that of the independent one, he scurried away up the Corso de San Giovanni, whirling his long black robe, turned up with wings, puff. I blundered one of his Ricordi! Ricordi! and turned into the Café de Paris much astonished. I felt not wholly disinclined to stand on my head, for the relation of my back to the pavement seemed so just then considerably.

I did not utter cold water (this morning being chilly), but I made the mistake of bringing me a cup of coffee. I was just preparing to attack the latter black creature when there came out down by my side the Boy Old Compendio. Yes, it was he, in complete parchment armor covered with snail, but with an English jockey-cap on his head, and the largest nose (false again, "but what is truth?") which the *Jeune France*, and would not stay for an answer) that ever was seen in Strassburg Village. He did not speak and he did not bow; but, I declare, as I am a humble member of the lower middle class, trying to pay my way and hoping

to become a member of a building-society, the Boy Old Compendio the "coldest" my cup of coffee, and made it up to the very chills. He then took, clipped, his hand on his breast, as if to warn me that Toledo blades could be wanted to pick a pretty clean hole in a man's viscera, and disappeared. His steel Bismarck was double writing at the door, and he was off to Hargis to "collar" more coffee. I roared.

"*Sei pagato, Bismarck!*" he roared, in a constabulary tone. "Your coffee is paid for, and the coffee-house has incurred me to convey to you the assurance of his perfect return, and in which if you will deign to accept several more puffs of his experience. He says he knows you very well." I was mollified, and I did take "snails," as the Americans say, at the cost and charge of the Boy Old Compendio. I never discovered who he was.

But was this kind of thing to be tolerated in a civilized land, within a stone's-throw of the House of the Government, and in the presence of our sovereign lady Dora, Isabella di Biondi? Have you the police, the gendarmes, the musketeers, the mousers, do I consider? Where was the gendarme, or the sergeant, or the red-coat, or the soldier, or somebody in authority, who could bring offenders against law and order to justice?

None of these persons were there, standing; but as a compensation, however, myself called by name, I roared, and beheld seated at my adjoining table my

Original from

FIG. 1.—DRESS FOR LADIES' DRESS IN RAIN AND GENTLE WIND.

FIG. 2.—SKIRT LADIES'—SKIRT FOR 10 TO 12 YEARS OLD.

Blue Cashmere Jacket embroidered with Gold and Silver Braid.

Trim this cashmere jacket is lined with blue flannel, and richly ornamented, as shown by the illustration, with gold and silver braid. The use of both braids together gives a very pretty effect. Trim the outer edge of the jacket with fringe two inches wide, of blue silk twist and gold and silver cord. Fig. 28, Supplement, gives a variety of the design, which may be completed from the illustration. The pattern belonging to the jacket for Elderly Lady, Supplement, No. XI, Figs. 44-46, in *Harper's Bazar*, Vol. III, No. 2, serves for the jacket, except that the pieces must be made four inches shorter and independent narrower than given by the pattern, and the front edge of the fronts cut straight.

Black Velvet Jacket trimmed with Muslin and Lace.

This trimming of this black velvet jacket consists of strips of pleated muslin covered with black lace. The pleated strip is set on an inch and a half from the bottom; it is three inches wide, hemmed on the edges; while the lace pieces are each a third of an inch wide, all lie in one direction, and are again hemmed together along the middle, on the inner side. This pleated strip is covered with a piece of lace four inches, and another an inch wide, set on with a fine black silk cord border on



LAKE BLOUSE WAIST WITH SQUARE NECK.

For pattern see *Harper's Bazar*, No. 2, Vol. III, Supplement, No. XII, Figs. 47 and 48.

TALL BLLOUSE WAIST WITH HEART-SHAPED NECK.

For pattern see *Harper's Bazar*, No. 2, Vol. III, Supplement, No. XII, Figs. 47 and 48.

TALL BLLOUSE WAIST, with Heart-shaped Neck.

This blouse waist is of figured black silk tulle. It is cut heart-shaped, and with open sleeves hooped slightly with bones. The trimming consists of ruffles of ribbon an inch wide, finished on one side with lace an inch and a half wide, and set on plain. A gray green bow completes the waist in front. Vol. III, No. 2, of *Harper's Bazar*, Supplement, No. XII, Figs. 47 and 48, give the pattern for this blouse waist; but the open front is arranged from the illustration.

LAKE BLLOUSE WAIST WITH SQUARE NECK.

This trimming of this blouse waist consists of silk strips of black velvet two inches wide, which are arranged on the sleeves and along the front. The strips continue from the corners down to the full, while a separate strip borders the upper edge of the front. On the upper edge of the front and along the outside of the skirt is arranged two pleated black lace an inch and a half wide, through which is run a very narrow black velvet ribbon to stay the pleats. On the other side, edge the velvet with plain black lace two inch wide. Finish the front with black velvet lace. Cut the blouse waist from the pattern in Vol. III, No. 2, of *Harper's Bazar*, Supplement, No. XII, Figs. 47 and 48, making the open front according to the illustration.

TRIM AND LAKE BLOUSE WITH RUFFLE.

For pattern and description see Supplement, No. VIII, Figs. 10-16.

binding. This border is an inch and a half wide. On each side seam and in the middle of the back the border forms an upward fall four inches and a half high. At the neck and on the fronts is arranged a pleated strip of muslin two inches wide, set on in imitation of a heart-shaped waist. This is covered with lace two inches and a half wide, finished with a cord border.

The border and lace work to the under edge. The front is ornamented with three rows of silk and ribbon ribbon an inch and a half wide. Little pointed velvet tabs, lined with silk, form the standing-collar of the jacket. The sleeves are slightly gathered under the elbow and trimmed with a fine velvet ruffle three inches wide, finished with lace on the under edge an inch wide and set in pleats, all lying in one direction. The pleats are sewed together along the middle for the under side. This ruffle is backed with a cord border, and a similar border forms the armhole. Trim the bottom of the sleeves with muslin covered with lace. On the under part of the jacket, Rows of velvet and ribbon complete the trimming of the sleeves. Cut the skirt from the pattern belonging to Jacket for Elderly Lady, in *Harper's Bazar*, Vol. III,

No. 2, but make the pieces three inches and a half shorter and narrower across than the pattern, and cut the front edge straight. Cut the sleeves from those of the Black Velvet Jacket, in the same Number of *Harper's Bazar*. Guide the sleeves three inches and a half above the straight line on the pattern, and trim it according to the illustration and description.

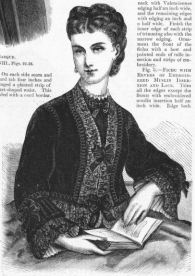
FIGURES, FIGS. 1-3.

See illustration on page 267.

Fig. 1.—FRONT OF BLACK VELVET TRIM. Trim the edge of this fabric with insertion an inch wide, finished on the inner edge with gathered lace an inch and a quarter wide, and on the outer edge with gathered black lace two inches wide. Trim the neck, also, with insertion and two rows of lace. Trim the skirt with rows of black velvet ribbon, as shown by the illustration.

Fig. 2.—FRONT OF WHITE TULLE AND LACE. This fabric is trimmed on the edges with two rows of Valenciennes insertion, each half an inch wide, with a very of embroidery the same width between them. Cut the tulle away from under the insertion. Trim the neck with Valenciennes edging half an inch wide, and the trimming edges with edging an inch and a half wide. Finish the lower edge of each strip of trimming also with the narrow edging. Ornament the front of the fabric with a lace and pointed ends of tulle insertion and strips of embroidery.

Fig. 3.—FRONT WITH REVERS OF EMBROIDERED MUSLIN TRIM AND LACE. Trim all the edges except the fronts with untrimmed muslin insertion half an inch wide. Edge lace



BLACK VELVET JACKET TRIMMED WITH MUSLIN AND LACE.

BLUE CASHMERE JACKET EMBROIDERED WITH GOLD AND SILVER BRAID.
For designs see Supplement, No. XI, Fig. 28.

sides of the insertion along the neck and sleeves with gathered Valenciennes lace half an inch wide. Trim the outer edge of the collar with lace an inch wide, and the front and upper edge of the insertion with the narrowest lace. Trim the skirt, as shown by the illustration, with bands of green gros grain ribbon an inch and a half wide.

Under-Sleeves for Open-Sleeved Dresses, Figs. 1 and 2.

Fig. 1.—This sleeve is of fine Swiss muslin, gathered on the bottom and joined with embroidered insertion and a ruffle made of a strip of muslin three inches



FIG. 1.—UNDER-SLEEVE FOR DRESS WITH OPEN SLEEVES.

and a half wide shaping toward each end. Finish the outer edge of this ruffle with pleated strips of Swiss muslin, and lace an inch and a half wide headed with a strip of white tulle and lace. Fig. 2.—This sleeve is of Swiss muslin, gathered on the bottom, and joined with a three muslin ruffle by means of a band of the same material. Finish the outer edge of the ruffle with two gathered edges lying in opposite directions, and between these are black velvet ribbon, and cover it with a strip of embroidery. Cover the armholes, in the same manner, with two rows of gathered lace and a strip of ribbon covered with embroidery.



FIG. 2.—CUFF TO BE WORN OVER SLEEVE.



FIG. 1.—FRONT OF BLACK PUFFED LACE.



FIG. 1.—CRAYAT BOW OF LILAC VELVET AND LILAC SATIN.—(See Fig. 2.)



FIG. 2.—UNDER-SLEEVE FOR DRESS WITH OPEN SLEEVES.



FIG. 2.—CUFF TO BE WORN OVER SLEEVE.



FIG. 3.—FRONT WITH CENTER OF SWISS MUSLIN.

and cover the seam between the insertion and the middle part of the cuff with a strip of black a fifth of an inch wide, which is worked on.

Bows, Figs. 1-3.

Fig. 1.—This cravat bow is made of velvet and satin. The pendant ends are each five inches long and two inches wide. The ends are all ruffled out an inch wide, and the pieces are doubled over on one side. The shagging end which lies over the two lower ends consists of a three-covered piece three inches and a half long and five inches and a half wide on the upper side. Bind this over an inch and a half wide in the straight side, and then lay it together, and place the upper side. The two upward loops are hand with stiff muslin, and are each an inch and a half long and two inches wide. Arrange the loops and ends on a piece of foundation, and cover them with a band of blue velvet. On the under side arrange a pin for fastening the cravat, and cover them with a band of blue velvet. The hand is of velvet. For fastening the bow



FIG. 2.—BOW FOR BARS OF LILAC VELVET AND LILAC SATIN.—(See Fig. 1.)

Cuffs to be worn over Tight Sleeves, Figs. 1 and 2.

Fig. 1.—The front of this cuff is made of embroidered muslin insertion half an inch wide and Valenciennes insertion an inch and a quarter wide, and cut in scallop on both sides. Finish the wrist part with gathered edging an inch wide headed with a strip of embroidery.



FIG. 1.—BOWTIE OF BLACK LACE AND LILAC SATIN. For pattern and description see Supplement, No. 111, Figs. 4 and 5.

FIG. 2.—BOWTIE OF BLACK SILK TULLE. For pattern and description see Supplement, No. 111, Fig. 10.

FIG. 3.—BOWTIE OF TULLE AND LACE. For pattern and description see Supplement, No. 111, Figs. 11 and 12.

FIG. 4.—BOWTIE OF WHITE SATIN AND BLACK VELVET. For pattern and description see Supplement, No. 111, Figs. 13 and 14.

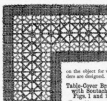


Fig. 1.—COVER OF NUTTING GUITAR.

on the edges with brown related silk fringe two inches and a half wide. Work it in the design partly given with Figs. 27 and 28. Supplement. Fig. 27 shows a section of the design for the handle, and Fig. 28 a section of the design for the middle of the cover. See the designs together according to the corresponding letters, bringing A on A, B on B, &c. Having drawn the design on the cloth foundation, first use on dark brown silk broad with button-hole stitches of



Fig. 2.—TABLE-COVER WITH NOTCHING TRIMMING.

the design till one or more of the paragraphs may be inserted in the border. The design given on the Supplement with Fig. 27 and 28 counts three such paragraphs on each side. In the cover shown by Fig. 1 the bars are lengthened till each side counts four figures. The design may also be enlarged so as to repeat the corner figures once in the middle on each side of the edge.

Brush Case.
This case is made of cigar-box boards, ornamented in application, and with a landscape of dark brown oil-color. For making out of

rather heavy boards from Figs. 26 and 27, Supplement. Each one piece, and cut out the pieces as shown on Fig. 27. A small saw serves best for doing this, or it may be sent to a carver. Then paste on the landscape figures and an edge, which are cut of dark brown oil-color, and finish the outer edge of the piece. Fig. 27, with a landscape of the same material. Then fasten the pieces together by means of little pegs so that they shall come together along the straight line on Fig. 26, and according to the corresponding figure.

Netted Quipure Borders, Figs. 1 and 2.

These borders serve for trimming large and small covers, bed-clothing, handkerchiefs, &c. They are worked in straight sewing and embroidered in point de table, point d'orgue, and point de repasse. The fashion of the material depends

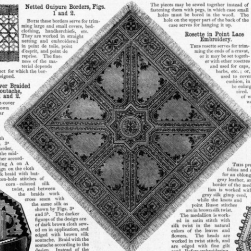


Fig. 1.—TABLE-COVER WITH NOTCHING TRIMMING.

For design see Supplement, Figs. 27 and 28.



Fig. 2.—MARKER OF MAKING BROWN-HOLE NOTCHING TRIMMING FOR TABLE-COVER.

The pieces may be sewed together instead of turning them up, in which case small holes must be bored in the wood. The hole on the upper part of the back of the case serves for hanging it up.

Rooster in Point Lace Embroidery.

This rooster serves for trimming the ends of a cravat, or it may be set together with other roosters and used for caps, hats, &c.; or, lastly, it may be used to cover a pin or button cushion, in which case it can be enlarged as much as desired. For the manner of working the rooster we refer the reader to the Supplement.

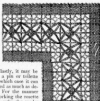


Fig. 2.—COVER OF NUTTING GUITAR.

to the Supplement. The rooster in point lace embroidery, with a description of all the stitches used in the work.

Embroidery Designs for Port-Folios, Album Covers, &c.

Two pretty designs may be used for ornamenting portfolios and albums, or may also serve as the centre piece for an album cover. In the original the foundation is of



Fig. 1.—TABLE-COVER WITH NOTCHING TRIMMING.

For design see Supplement, Figs. 27 and 28.

CHILDREN'S PARTIES.

CHILDREN'S parties, as they are conducted in the present year of grace, are shown as lamentable instances of the well remarks of the following of fashion as can well be ascertained. The old-fashioned children's party, which took place in the afternoon—two o'clock, or even earlier,

being considered a very proper hour for assembling—was an entirely different kind of thing. Then boys and girls were

being considered a very proper hour for assembling—was an entirely different kind of thing. Then boys and girls were not so then as to prevent them from indulging without fear of evil consequence in the games considered proper to their age. Also for the days of simplicity! Children of the manner ages of six to ten years have now as many engagements as their mothers—very probably more; and the parties to which these young people

go are not the simple tea-follies of little games, but, together with the dancing, the company merriment, the wine drinking, the late hours of amusements indulged in by persons of much mature age. Children's parties, as they are generally conducted, are productive of very serious evils. The want of sleep at proper hours, the unsuitable food and the wine which are consumed, tell on the physical strength of children with most startling results. The late hours of amusements indulged in by persons of much mature age, and they suffer from

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Designed according to Act of Congress, in the Year 1870, by Harper & Brothers, in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

Ladies' and Children's Spring Toilettes.

Fig. 1.—DRESS OF BLACK PUEBLO DE SORE. The under-skirt is trimmed with a bonnet twelve inches wide, set on with a pleated heading two and a half inches wide, bound with velvet, and fastened through the middle with a blue strip of velvet three-fourths of an inch wide. The tunic

is looped on the side with large velvet bows, and edged with a blue strip of velvet and silk fringe. High waist trimmed with frills of silk bound with velvet.

Fig. 2.—SKIRT FOR CHILD TWENTY-ONE YEARS OLD. White cambric dress trimmed on the bottom with two button-holes stitched frills. Square waist trimmed with needle-work. Band of blue ribbon

Fig. 3.—DRESS WITH HUES WASH OF LILAC CAMBRIC GLOVE. The under-skirt is trimmed with a wide bonnet and puffing of the same material. The tunic is trimmed with puffing alone and fine grey grain bonnet.

Fig. 4.—SKIRT FOR GIRL FROM 5 TO 7 YEARS OLD. White alpaca under-skirt, trimmed with blue velvet ribbon on back and a half wide

Tunic and bodice of blue and white striped alpaca, trimmed with blue velvet. High bonnet made like waist.

Fig. 5.—GRAY FORTY-ONE YEARS OLD. The tunic is arranged behind in two puffs. Black velvet hat, with a buckler, pink roses, and black veil.



LADIES' AND CHILDREN'S SPRING TOILETTES.